

The Brooklyn Paper

Including The Brooklyn Heights Paper, Carroll Gardens-Cobble Hill Paper, DUMBO Paper and the Downtown News

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Bruce Springsteen visited the Brooklyn Museum last week to see the Basquiat exhibit.

Basquiat brings Boss to Brooklyn

By Jotham Sederstrom

The Brooklyn Papers

Marilyn Monroe may have been blessed with beauty, but it seems that another troubled genius is melting the hearts of the city's celebs.

Indeed, since opening at the Brooklyn Museum on March 11, the works of artist Jean-Michel Basquiat have been drawing a steady stream of famous faces, not least of all Leonardo DiCaprio, Giselle Bundchen and "The Boss" himself, Bruce Springsteen. Top that off with visits by Spike Lee and celebrity chef Bobby Flay and it

becomes clear that Basquiat, not Monroe, is the real star catcher.

But who could blame 'em. While the Monroe exhibit, "I Want to Be Loved By You: Photographs of Marilyn Monroe," was a resounding success, with officials extending the show by two weeks, it is the Basquiat retrospective that New Yorkers in the know have been anticipating since 1992, when the Whitney hosted a similar exhibition.

Sally Williams, a spokeswoman for the museum, said that during the opening weekend both DiCaprio and his on-off, off-again supermodel girlfriend Bundchen showed up to

gaze at the neo-expressionist art. Since then, filmmaker Flay and host of the Food Network's "Hot Off the Grill" with Bobby Flay" have dropped by the museum, as well as one actor from "Law & Order" whose name...oops—museum officials could not recall.

But it took until last week — March 24, to be exact — for Springsteen to drop by. James Gordon, a media relations spokesman for the museum, said that an hour after calling ahead, Springsteen, his wife, Patti Scialfa, and their two kids showed up eager for a tour. After a brief detour into the American

See BOSS on page 14

OINK! OINK!

Indy to be piggy-backed bank under Walentas hi-rise

By Jess Wisloski

The Brooklyn Papers

Independence Community Bank plans to sell its grand branch at the corner of Court Street and Atlantic Avenue in Cobble Hill to a DUMBO-based development company that would build a 15-story apartment complex above and adjacent to the bank, Independence bank said this week.

The Brooklyn Papers first reported on the planned development in June 2004. This week, an Independence spokesman confirmed that the bank was negotiating the sale of that building, as well as a six-story parking lot and a one-story building on the other side of the parking lot.

The potential buyer is Two Trees Management, a development company owned by the father and son team of David and Jed Walentas, according to applications filed with the city's Landmarks Preservation Commission.

Two Trees, known primarily for their residential and commercial developments in DUMBO, are nearing completion on the Court House apartment complex catty-corner from the Independence bank branch at Atlantic Avenue and Court Street. They are also planning a residential conversion of the former Board of Education head-

See PIGBACK on page 2



David Walentas wants to build above and adjacent to the Independence Community Bank at the corner of Court Street and Atlantic Avenue in the Cobble Hill Historic District, the bank said.

Union St. Holiday Inn irks some neighbors

By Jotham Sederstrom

The Brooklyn Papers

Homeowners in the Gowanus end of Park Slope are decrying new plans that will allow the borough's first Holiday Inn hotel to rise on Union Street without issuing a single public notice.

At issue is the building's size, which at eight stories is at least three to four stories taller than most of the surrounding residential and commercial buildings.

Planned two years ago as a pair of identical five-story hotel buildings, the project was consolidated last month into one eight-story structure between

See HOLIDAY on page 2

Brewery contest grand prize is a trip to Brooklyn

By Jotham Sederstrom

The Brooklyn Papers

While mass-market beer companies continue to dish out promotional vacations to Tahiti and Jamaica, Steve Hindy, president of the Brooklyn Brewery, is offering an all-expenses paid trip to a locale closer to home that in addition to beaches, features high culture, fine dining and even amusement parks: Brooklyn.

Beginning this week, the brewery is offering a sweepstakes in which 10 winners and five of their friends will be treat-

ed to a day on the town that will include a tour of the Williamsburg-based brewery, a trip to Coney Island and tickets to a Brooklyn Cyclones baseball game at MCU Park. The winner will be responsible for transporting the lucky winners from one side of the borough to the other.

"We've always had to compete with these giant corporations, these international brewing conglomerates," said Hindy, who started the homegrown brewery nearly 20 years ago. "They're always doing these programs, offering trips to Scotland or Pebble Beach or the

See VACATION on page 15



At Main Street's Brooklyn Bridge Park Wednesday, Cyclones mascot Sandy the Seagull (left), Borough President Marty Markowitz (center) and Brooklyn Brewery President Steve Hindy unveiled a sweepstakes in which 10 lucky winners get dream vacations to Brooklyn.

Commission hears Heights 'Candy' gripes

By Jess Wisloski

The Brooklyn Papers

Brooklyn Heights residents seeking to quash a plan to build a high-rise atop an open courtyard at Henry and Poplar streets turned out for a Landmarks Preservation Commission hearing on the proposal this week.

The hearing room at the commission's headquarters in Manhattan was crowded with residents, civic association members, displaced tenants and preservationists alike who shared their displeasure at a developer's plans for 20 Henry St.

Affectionately known as the Candy Factory for its former use as the Peaks Mason Mints factory, the preserved warehouse was home to artists' lofts over the past four decades, until a new developer purchased the building last spring and evicted the tenants.

Subsequently, the development company, a group of Manhattan-based investors called The Piedmont Group LLC, introduced plans to have the building's conversion seeking to build a nine-story apartment complex next door to 20 Henry St., at the corner of Poplar Street, demolishing what many claim to be a landmarked private garden.

"We believe this is the most important issue to come before the Brooklyn Heights Association since the establishment of Brooklyn Heights as an historic district. We hope you will treat it as such," testified Judy Stanton, the neighborhood organization's executive director.

Dan Wiley, a community liaison for Rep. Nydia Velasquez, read a prepared statement to the 11-member commission.

"It's been a long time since I think we would have to revisit 20 Henry St. over the character or its presence in the neighborhood."

"Though not public, this space

See CANDY on page 12

Big bunny

The Brooklyn Paper / Tom Callen

A youngster can't believe her eyes as she spots a giant Easter Bunny (with equally-large Easter eggs) during Fulton Street Easter Parade last Saturday. For more photos, see page 2.

Cabby stab in Heights

The Brooklyn Papers

Police are investigating the stabbing in Brooklyn Heights of a yellow taxicab driver by a fare, who then fled on foot.

The cabby was stabbed in the back near his shadow box, which is located at the corner of Pierrepont and Hicks streets in Brooklyn Heights around 8:45 pm on Tuesday.

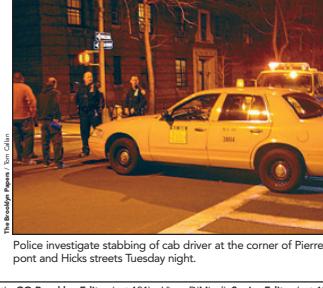
After the jagged knife was jammed into his back, Mammin Haq, 42, told the Daily News, he slammed the car door and sped up the block.

When the cabby hit the brakes, the attack suspect opened the car door and screamed for help.

The driver was taken to Bellevue Hospital and was listed in stable condition as this went to press.

The suspect was still at large.

— Jess Wisloski



Police investigate stabbing of cab driver at the corner of Pierrepont and Hicks streets Tuesday night.

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Nab greedy bank bandit

The Brooklyn Papers

Police say they arrested a bandit who attempted to rob the same bank two times in two weeks.

An employee at the Washington Mutual branch at Albee Square and DeKalb Avenue, just off the Fulton Mall, called the tellers bandit when he was about to hit the bank's ATM 22, exactly one week after he had robbed the same bank.

At 12:15 pm, on March 15, the robber allegedly passed a note demanding a teller empty her drawer. The man, described as in his late 40s and wearing a blue jacket and gray, hooded sweatshirt, fled the scene with \$1,043, police said.

When he returned this week, said a bank manager, a teller noticed him standing in line.

"Two of my tellers recognized him because

he had come before," said the manager, who added that he had seen his photograph taken during the first hold-up from one of the security cameras stationed behind the counter.

"He was waiting in line with me in his hand," said the manager. "We informed the police, and we staggered the people in the line."

So, while customers waited, the tellers continued to call customers, but not from the line in which the robber was waiting.

"We told the tellers not to let the customer leave and to keep the customer in line until the police arrived," said the manager.

In no time, police from the 54th Precinct arrived, and the arrest was made by Police Officer Josephine Murphy.

— Jess Wisloski

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er, fliers for cell phones, oil changes, and more, are sprouting in just about every nook and cranny imaginable.

The proposed legislation, which Assemblywoman Joan Millman will introduce shortly, will prohibit vendors from placing handbills on cars altogether," said Corri Freedman, Millman's spokeswoman.

Feuer, who runs a handbill pamphlet targeted his own steel-gray Toyota Camry earlier this year, said that knowledge of the loophole has extended past Bensonhurst's 86th Street between a 20-block stretch between 40th and 60th streets along Borough Park's 13th Avenue.

"It's no problem, it's completely legal," said Oberlander.

Asked why the handbills had been placed on cars in Borough Park, so far away from its sole home in Williamsburg, Oberlander said,

"Because we need customers from all across the borough. We move or less put them in the Jewish neighborhoods."

As is the state legislation itself, it's a catch-all, or more, there shall be a rebuttable presumption that the person whose name, telephone number or other identifying information appears on any handbill or other form of advertising, and is attached to a windshield or windshiled wipers of a motor vehicle shall be in violation of the provisions of this subdivision relating to the prohibition against attaching to windshield or windshiled wipers, handbills and other forms of advertisements."

A spokeswoman for Millman acknowledged the legislative gaffe and said that the assemblywoman and Golden would co-sponsor an amended version of the law, which would signify all of the car.

the full board voted to send the bill to the Department of Sanitation and council members in order to notify them of the predicament.

The council has already introduced similar legislation, which would specify the entire car when referring to the handbills. It was introduced in 2002 and is now idling in committee.

Keith Mellis, a spokesman for the Department of Sanitation, said in 2002, the first full year the law was in place, 2,440 violations were issued in all five boroughs for handbills placed under windshield wipers. Of those, 117 were issued in Brooklyn, 73 in Dyker Heights and 73 in Bensonhurst, Bath Beach and Gravesend.

"I recognize there's a First Amendment issue and people have a right to pass out their fliers and I guess that's alright," Mellis said. "But you don't have to be clairvoyant — these things just go straight to the ground."



The Brooklyn Papers File Photo by Tom Callan

Fliers can legally be attached to the sideview mirrors of cars, like these on 13th Avenue at 54th Street in Borough Park.



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The Brooklyn Papers' essential guide to the Borough of Kings

April 2, 2005

Pay the 'Piper'

Composer & choreographer discuss making of 'Pied Piper' ballet

By Kevin Filipski
for The Brooklyn Papers

Choreographer James Kudelka, artistic director of the National Ballet of Canada since 1996, had an idea for a new ballet after staging the perennial favorite, "The Nutcracker."

"We have a wonderful ballet school, and I thought it was incredible to work with such a large group of motivated dance students," Kudelka said in a telephone interview from his Toronto office. "I thought it was great that we could do 'The Nutcracker,' but why not do the adult 'Nutcracker'? We could do [a ballet that's] more about sweetness and light, values and family."

The ballet that resulted, "The Contract," has its U.S. premiere at the Brooklyn Academy of Music for five performances at the Howard Gilman Opera House from April 5 to April 9. It's based on the 18th century German poem "The Pied Piper of Hamelin," this dark, difficult work with a score by composer Michael Torke had a complicated genesis, according to Kudelka.

"I wanted to create a ballet addressing issues of family, love, and the nature of a right and wrong," Kudelka said. "She built a temple in A., and I had a scandal with my wife. She got divorced. She said she was kidnapped, but she had really gone to a motel with somebody. So I wanted to combine that story with Browning's."

"In the '80s, when evangelicals were popular, Aimee was extraordinarily famous," said Kudelka. "She built a temple in A., and I had a scandal with my wife. She got divorced. She said she was kidnapped, but she had really gone to a motel with somebody. So I wanted to combine that story with Browning's."

Along with librettist Robert Sirman, Kudelka began fleshing out "The Contract," which showed the story of a right-wing, anti-Semitic cult afflicted by a mysterious disorder. A stranger arrives, using her powers to cure the children, but is quickly smitten after her affair with a local man is revealed.

"This society [in the ballet] is so enclosed that it would be better for the children to leave and then realize there's a lot of hypocrisy involved," said Kudelka.

"They're really nice people that are becoming harsher and thinking they're above everybody else, and they are turning on themselves," he said. "In the poem, there were rats, but we have an actual plague that harms the younger generation."

"As a child, I always wondered that — why wasn't the piper paid? I couldn't sort that out. But these things are done don't realize as a child, that people are so arrogant that they expect to be paid simply because he's 'different.' Kids know now who pay the piper, even if adults don't."

Speaking of children, "The Contract" contains parts for 18 youngsters, in addition to an adult cast of 36 and a full orchestra. (The National Ballet of Canada Orchestra will do



the honors, along with members of the Brooklyn Philharmonic.)

"I've always loved working with children," said Kudelka, "and the history of ballet has always been one of a right of passage for people working in theaters. But it's not very North American to do that. Also, our company isn't in a situation where we perform all year in an open house: it's difficult with touring, so we do most works with children only in Toronto."

For Kudelka, bringing "The Contract" to BAM was a no-brainer.

"I had work performed in Brooklyn back in the '80s," he said. "This is the first time that the National Ballet of Canada performs [at BAM] under my leadership; they were there in the '50s with some

really interesting programs."

"BAM is a very important venue for me because of the other companies that perform there. I'm very proud of our programming, which allows us to bring different kinds of works here. I'd like those works to be seen in many other places, and if they're perfectly risky enough for BAM and other interesting festivals like Edinburgh and Paris, then that's great."

Torke on the score

For his part, composer Michael Torke found it quite motivating to work on a piece



Power of youth: Choreographer James Kudelka (above left) was inspired by "The Pied Piper of Hamelin," and a 1980s scandal when creating the National Ballet of Canada's "The Contract" (top), which opens at the Brooklyn Academy of Music on April 5. The score, by Michael Torke (above right), will be performed by members of both the ballet's orchestra and the Brooklyn Philharmonic.



with a choreographer, librettist and others from the ballet company.

"Because it took seven years for this project, there was literally five years of meetings to discuss what we wanted to do," Torke explained. "It was like coming from Albany, where he was overseeing a new recording. When I sat down to write,

"I had about 30 ideas, anywhere from eight bars to a few minutes long, and I played them for everyone. I asked if the music meant anything to anyone, and they all said 'No.' If I had said, 'Listen to this, it's a love theme,' they'd say 'OK.' So I learned to be more proactive."

Torke learned to compose differently on "The Contract." "James really guided me, giving me the confidence and direction to write more in a certain way," said Torke. "Developing the score was a weird process. It was the first time I worked like that in dance, and I found it stimulating."

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CINEMA

All for love

On April 5, the fifth annual Brooklyn French Film Festival kicks off with the New York premiere of the French film "The Grand Robe," directed by Steve Suissa. Although this edition of the festival is titled "Stand Up and Laugh," there isn't much to laugh about in this movie about a Jewish actor, Maurice (Stephane Freiss), who dreams for the title of *Slylock*, the famous American director's Yiddish screen version of "The Merchant of Venice," but doesn't get to keep the part.

When the director (Peter Coyote) replaces him, Maurice doesn't have the heart to tell his ailing wife, Perla (Berenice Bejo, pictured), so he takes on the greatest role of his life, acting as though he is going to the set each day—in order to keep his job and beloved wife. The dark, and (literally) witty comedy that may just hang over the action, the film still manages to fairly fast-paced (especially for a French film), and even turns into a buddy movie as Maurice's pals aid him in his subterfuge, doubling as his chauffeurs, journalists and costume designers.

What brings the film back from the edge of being easily dismissed silliness is the truly heartbreaking, memorable performances of Freiss and Bejo whose love endures the plot's twists and turns.

Also showing on April 5 is the short film "Advice and Dissent," featuring Eli Wallach as a rabbi. Wallach is expected to make a rousing appearance and the opening night screening, which follows. The festival, which continues through April 10, takes place at BAMcinematek (30 Lafayette Ave., at Ashland Place in Fort Greene). Tickets are \$10. For more information, call (718) 636-4100 or visit the Web site at www.bam.org.

—Lisa J. Curtis

DINING

Seder sippers

Does dry, sophisticated wine for Passover seem like an oxymoron? It might if a glass of syrupy sweet Manischewitz accompanied your matzoh balls and brisket on the Seder table. On Sunday, April 3, from 5 pm to 7 pm, the Park Slope Jewish Center is hosting its annual Sip & Savor Wine Festival, and no, Manischewitz isn't invited.

Instead, you'll find a sampling of the best bottles from international kosher wineries (including Italian Barbara d'Asti), French Bordeaux and Burgundies, chardonnays from Australia and Hungarian dessert wines. After you've sampled, you can loosen up to dancing to the evening's musical "Wining by Klezmer," performed by the duo Annette Ezekiel on accordion and Jeremy Brown on violin.

Patty Lenart, the owner of Slope Cellars in Park Slope, will give a short presentation on kosher wines and wine pairing. Like what you try? Bottles will be available for purchase.

Sip & Savor stuff for savoring worthy of your Seder table and even Elijah will thank you.

The Park Slope Jewish Center is located at 1320 Eighth Ave. at 14th Street. Admission is \$10 for center members, \$15 non-members. For more information, call (718) 768-1453.

—Tina Barry

MUSIC

Folk for justice

Award-winning social activist singer-songwriters Pat Humphries & Sandy O'will perform in a combination fundraiser and celebration of social justice at the First Unitarian Congregational Society in Brooklyn Heights on Friday, April 8.

The duo have been compared to Pete Seeger and Woody Guthrie. Their song, "If I Give You My Heart," about undocumented workers killed on 9-11, won Grand Prize in the Folk category of the John Lennon Songwriting Competition.

Doors open at 8 pm on April 8. The concert will be held in the chapel of the First Unitarian Church, located at the corner of Monteith and Pierrepont Street. Tickets are \$15 for adults, \$7 children 13 and younger, sold on a first-come, first-served basis. For more information, call (718) 624-5466.

—Paulanne Simmons

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Where to GO

SAT, APRIL 2

OUTDOORS AND TOURS

BAY RIDGE WALK: Brooklyn Center for the Urban Environment takes a walk through Bay Ridge's Coney Island Slides. Take in waterfront vistas and streets rich in history. \$11, \$9 members, \$8 seniors and children under age 12. Sat., 10 a.m.-3 p.m. 24th Street at Fourth Avenue and 86th Street, street level of the R train. (718) 788-8500.

PERFORMANCE

BCBC: Brooklyn Center for Performing Arts presents Symthe and Saucier's "Circo Comedia," a one-ring circus in the style of Cirque du Soleil. 2 p.m. Walt Whitman Theater, Brooklyn College, one block from the intersection of Flatbush and Nostrand avenues. Call for ticket info. (718) 951-4500.

BARGEMUSIC: Classical music concert featuring the Brooklyn Chamber Wind Ensemble and Glennian. \$35, 7:30 p.m. Fulton Ferry Landing. (718) 624-2035.

BAM: Brooklyn Academy of Music and Brooklyn Philharmonic present the dance-theater work "Play Without Walls." 8 p.m. BAM Howard Green Theater. Fulton St. (718) 634-6111.

DOORSTEP SHAKESPEARE: Community College hosts a show which features Kevin Vance and the Plantagenet Players. 8 p.m. 1000 Bedford, Franklyn Lyman's Legendary Teenagers and others. \$32.50, 7:30 p.m. BAM Harvey Theater. Fulton St. (718) 951-5692.

ST. ANN'S WAREHOUSE: The Warehouse presents Lighten Up. 8 p.m. St. Matthew's Church. 2nd Floor. Green Steeple. Doctor Faustus Lights Out. 8 p.m. St. Matthew's Church. 2nd Floor. (718) 254-8779.

BRICK THEATER: "Big Top" Metropolis, featuring action-packed puppetry and theater. \$16, \$8-\$12. Metropolitan Ave. (718) 907-3457.

CONCERTS: Brooklyn Chamber Music Orchestra. \$5, 8 p.m. Old First Reformed Church, Seventh Avenue and 10th Street. (718) 634-6000.

FIRST WEEKEND: Brooklyn Arts Exchange hosts a new performance and dance-theater work "Tupperware Orgy." Wendy Blum and Ursula Edens. \$15, \$10 members. 8 p.m. low-income. 8 p.m. 421 Fifth Avenue. (718) 951-5691.

CHILDREN

BROOKLYN MUSEUM: Art, Facts, a story and art for kids, presents "20/3D." Sat. and 2 p.m. Also, Stories and Art performances. 10 a.m. and 1 p.m. \$4, \$6, \$3 senior and children, free for members and children younger than age 12. 2nd Floor. Children's Parkway. (718) 638-5000.

PLAYWORKS: "Around the World in 80 Days." 8 p.m. Sat., 2 p.m. Sun. See, April 2.



Read Farrell Coleman, author of "The James Deans," and others will read from their works at Sunnys' in Red Hook on April 3.

PERFORMANCE

BCBC: Brooklyn Center for the Performing Arts presents Ballet International. \$35, 2 p.m. Walt Whitman Theater, one block from the intersection of Flatbush and Nostrand avenues. (718) 634-6111.

BARGEMUSIC: Classical music concert featuring the Brooklyn Chamber Wind Ensemble and Glennian. \$35, 3 p.m. Fulton Ferry Landing. (718) 624-2035.

BAM: Brooklyn Academy of Music presents The Love of Money: The Guggenheim Encyclopedic Pre-Nuptial Agreements. Other guests. 6 p.m. Sat., 8 p.m. Sun. \$30-\$60. Call for ticket info. (718) 875-0158.

YOUTH IN LITERATURE: Brooklyn Public Library, Central branch, presents readings by authors. Thomas Sayers Ellis. 7 p.m. Grand Army Plaza. (718) 230-1000.

BAM: PS 107 and Community Bookstore present a reading with Paul Auster and Sue Hirschman. 7 p.m. Grand Army Plaza. (718) 783-3073.

BARNES AND NOBLE: Barnes and Noble presents a writing workshop. 6 p.m. Sat., April 2.

Poetry Project: Park Slope Poetry Project presents Ryn Ganguly. 10 p.m. Sat., April 2. St. John's Church. 200 Lafayette St. (718) 789-2493.

READING: PS 107 and Community Bookstore present a reading with Paul Auster and Sue Hirschman. 7 p.m. Grand Army Plaza. (718) 783-3073.

BARNES AND NOBLE: Barnes and Noble presents a writing workshop. 6 p.m. Sat., April 2.

POETRY PROJECT: Park Slope Poetry Project presents Ryn Ganguly. 10 p.m. Sat., April 2. St. John's Church. 200 Lafayette St. (718) 789-2493.

MEETINGS: Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BUILDING: Park Slope Jewish Center offers talk, "Buying a Future Home." 7 p.m. Sat., April 2. 10th Street and Avenue D. (212) 399-2000.

POETS COFFEEHOUSE: Brooklyn Public Library, Central branch, hosts a reading with poet. 7 p.m. Grand Army Plaza. (718) 230-1000.

KABABAT: Kababat Doveri Pinen hosts. 7 p.m. Grand Army Plaza. (718) 230-1000.

MEETINGS: The Committee to Improve Carroll Gardens meets at the Park House. (718) 625-5424.

BARGEMUSIC: Classical music concert featuring the Brooklyn Chamber Wind Ensemble and Glennian. \$35, 3 p.m. Fulton Ferry Landing. (718) 624-2035.

BAMCINEMATEK: "The Contract." 7:30 p.m. Sat., April 2.

BCBC: Brooklyn Center for Performing Arts presents "Who's Afraid of Mike Nichols?" Today, "Angels in America." 7:30 p.m. Sat., April 2.

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SQUARE DANCE: Al "e" Mo Squares hosts a dance. 2 p.m. to 5 p.m. Our Lady of Fatima Church. 200 Lafayette St. (718) 442-4444.

SUNDAYS AT SUNNYS: Novelist Read Farrell Coleman and others read from their books. 2 p.m. Sat., April 2.

CONCERT: Brooklyn Center for Performing Arts presents "Who's Afraid of Mike Nichols?" Today, "Angels in America." 7:30 p.m. Sat., April 2.

SELF CARE FAIR: Health exhibits, musical meditation, relaxation, chair massages and more during this event. 10 a.m.-4 p.m. Sat., April 2.

CURATOR TALK: Co-curator Franklin Simonson discusses Hip-Hop themes in "The New York Art of Donald Judd." \$8, \$4 members. 2 p.m. Brooklyn Museum, 200 Eastern Parkway. (718) 533-7711.

RECEPTION: Object Gallery presents work by Gregory Paquette. 1 p.m. to 4 p.m. 51 Fifth Ave. (718) 522-2434.

GARDENERS: Brooklyn Center for Gardening presents the talk "Square Foot Gardening and Irrigation." 2 p.m. The New York Botanical Garden Field. (718) 338-3799.

ART FAIR: Greenwich Reclines. 10 a.m. to 4 p.m. Clinton Hill Art Gallery. 154a Bedford, 1st Floor. (718) 338-2227.

BCMCINEMATEK: "Who's Afraid of Mike Nichols?" Today, "Angels in America." 7:30 p.m. Sat., April 2.

BCBC: Brooklyn Center for Performing Arts presents "Who's Afraid of Mike Nichols?" Today, "Angels in America." 7:30 p.m. Sat., April 2.

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OPEN MEETING: Bay Ridge Real Estate Board hosts a meeting with Councilwoman Vicki Lopez and Victoria Horino. Topic is "Are Condos Helping or Hurting Our Community?" 7:30 p.m. Sat., April 2.

ST. ANN'S WAREHOUSE: "House/Lights." 3:30 p.m. See Sat., April 2.

BRICK THEATER: "Tupperware Orgy." 8 p.m. Sat., April 2.

SUN, APRIL 3

OUTDOORS AND TOURS

GREENWOOD CEMETERY: The baseball League of Brooklyn's Green-Wood Cemetery presents sites relating to baseball's early history. \$10, \$5 members. 1 p.m. Sat., April 3. 25th Street, between Fourth Avenue and 25th Street. (718) 748-7300.

NY LIKE A LOCAL: Tour of a tour of Williamsburg. \$18 includes admission, 2:30 p.m. to 5 p.m. Call for reservations. (718) 394-5337.

FORSYTHIA DAY: Brooklyn Botanic Garden hosts an award ceremony to recognize outstanding volunteers. Five award recipients are Donald Carew, Daniela Cannizzaro and Simeon Gluckstein. The garden is open from 10 a.m. to 4 p.m. 1000 Washington Ave. (718) 632-7200.

MON, APRIL 4

SOCIAL SECURITY - TALK

American Heritage Political Organization offers a talk "Smart How to Start Your Benefits." 10 a.m.-1 p.m. St. John's Church. (718) 287-1000.

TWELVING CHINESE: Chinese arts presents "Salt of the Earth." 7:30 p.m. Live music begins at 7 p.m. 376 Ninth St. (718) 965-9177. Free.

BCMCINEMATEK: presents the fifth

WEEKEND: Brooklyn Center for Performing Arts presents "Who's Afraid of Mike Nichols?" Today, "Angels in America." 7:30 p.m. Sat., April 2.

BCBC: Brooklyn Center for Performing Arts presents "Who's Afraid of Mike Nichols?" Today, "Angels in America." 7:30 p.m. Sat., April 2.

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TUES, APRIL 5

WINE FEST:

Learn about Kosher-for-Passover wine. 10 a.m.-4 p.m. Sat., April 2.

BCMCINEMATEK: presents "Who's Afraid of Mike Nichols?" Today, "Angels in America." 7:30 p.m. Sat., April 2.

BCBC: Brooklyn Center for Performing Arts presents "Who's Afraid of Mike Nichols?" Today, "Angels in America." 7:30 p.m. Sat., April 2.

WEDNESDAY, APRIL 6

BUSINESS BREAKFAST:

Brooklyn Chamber of Commerce hosts a breakfast with Mayor Michael Bloomberg. 8 a.m. Sat., April 2.

BCMCINEMATEK: presents the second

THURS, APRIL 7

MUSIC:

Classical music concert featuring program of Mozart and Schubert. 7:30 p.m. Sat., April 2.

BCMCINEMATEK: presents the third

FRI, APRIL 8

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the fourth

SAT, APRIL 9

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the fifth

SUN, APRIL 10

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the sixth

MON, APRIL 11

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the seventh

TUE, APRIL 12

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the eighth

WED, APRIL 13

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the ninth

THU, APRIL 14

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the tenth

FRI, APRIL 15

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the eleventh

SAT, APRIL 16

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twelfth

SUN, APRIL 17

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the thirteenth

MON, APRIL 18

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the fourteenth

TUE, APRIL 19

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the fifteenth

WED, APRIL 20

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the sixteenth

THU, APRIL 21

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the seventeenth

FRI, APRIL 22

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the eighteenth

SAT, APRIL 23

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the nineteenth

SUN, APRIL 24

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twentieth

MON, APRIL 25

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twenty-first

TUE, APRIL 26

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twenty-second

WED, APRIL 27

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twenty-third

THU, APRIL 28

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twenty-fourth

FRI, APRIL 29

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twenty-fifth

SAT, APRIL 30

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twenty-sixth

SUN, APRIL 30

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twenty-seventh

MON, APRIL 30

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twenty-eighth

TUE, APRIL 30

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

BCMCINEMATEK: presents the twenty-ninth

WED, APRIL 30

MEETINGS:

Community Board 7. Public hearing on an application for a cabaret license for a bar on Fifth Avenue and 10th Street. 7 p.m. Sat., April 2.

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April 2, 2005

Hilarious tragedies

Gallery Players stage comic skits based on Bard's works

By Paulanne Simmons
For The Brooklyn Papers

In modern times it's become almost commonplace to reinterpret Shakespeare — switching gender, setting, order of scenes and more. But few renditions of Shakespeare come close to the chaos of Jess Winfield, Long and Singer's "The Complete Works of William Shakespeare (Abridged)." The Gallery Players theater is located at 199 14th St., between Fourth and Fifth Avenues. For more information, call (718) 595-0547.

The comedy (farce/party/skits of skits) first appeared at the Edinburgh Fringe festival 16 years ago and since then has become a cult classic. In New York, Local 10 has run coming to an end. The Gallery Players have joyfully leaped into the breach with their own production this season, which plays through April 10.

Humor is a strange commodity. What will send one person into fits of laughter may leave another cold. So let it be with "The Complete Works of William Shakespeare."

The Gallery Players' production has excellent direction by Neal Free-

THEATER

The Gallery Players production of "The Complete Works of William Shakespeare (Abridged)" begins at 8 p.m. Friday through Saturday at 8 p.m. and Sundays at 3 p.m. Tickets are \$15, \$12 for seniors and \$10 for students. The Gallery Players theater is located at 199 14th St., between Fourth and Fifth Avenues. For more information, call (718) 595-0547.

man and outstanding performances by the ensemble of local actors. Alex Senneshko, Ron Seltzman and Patrick Toon, all of whom wonderful timing is only matched by their antic energy. It is these actors' tour de force performance and Freeman's rendering judgment in moving them into the stage that turns the script (one of the funniest looking and best skinned scripts I've seen) into something more than what might be the brainchild of clever college sophomores thumbing their noses at the establishment.

Winfield, Long and Singer of The

Love's labour's rejected: Rob Seltzman and Patrick Toon in a scene from The Gallery Players production of "The Complete Works of William Shakespeare (Abridged)."

Reduced Shakespeare Company, had a great time. What could be better than watching an ensemble and have fun with Shakespeare by presenting all 37 plays (and take a swipe at the somets to boot) in 97 minutes? Of course there was the problem of what to do with the comedies, which are already funny and farcical. But that's where the comedy in the tragedies are "not nearly as bad as the tragedies," the writing trio wraps them up in one mega-comedy that incorporates most of Shakespeare's comedic plots.

However, as the play progresses it becomes apparent that the real fun is with the tragedies. Winfield, Long and Singer could not deal with the comedies, which are already funny and farcical. But that's where the comedy in the tragedies are "not nearly as bad as the tragedies," the writing trio wraps them up in one mega-comedy that incorporates most of Shakespeare's comedic plots.

language and astute characterizations managed to go beyond these obvious crowd-pleasers to something worthy of our attention 400 years later. Anything Winfield, Long and Singer did to the tragedies did not nothing more than gild the lily.

Of course the playwrights do add their distinctive touch. Thus "Othello" is recited as rap; the histories become a football game; "Titus Andronicus" is turned into a television cooking show; and "Hamlet" is performed abseved from behind the back walls.

There are some truly inspired moments in "The Complete Works of William Shakespeare (Abridged)" — when the play-within-a-play in Hamlet becomes a puppet show or when the ensemble members interpret Hamlet as a battle beyond the lid, the ego and the super ego.

But curiously, most of the humor in "The Complete Works of William Shakespeare" references popular culture and not Shakespeare or his times. Even the knowledge of Shakespeare is not necessary to enjoy this show. The laughs are easy and obvious: an actor pretends to vomit, the spotlight falls on the wrong spot.

Is there anything wrong with this? Not really. The audience is here to help wishing Winfield, Long and Singer, who obviously have a thorough knowledge of Shakespeare, delived a little deeper, worked a little harder and asked their audience to work a little harder. How much funnier would the show be if the playwrights had looked for comedy in character and situation, as did Shakespeare, or at the very least produced one memorable line?

With this said, "The Complete Works of William Shakespeare" will probably be a one-nighter at a hit perfectly in tune with modern tastes. And if Shakespeare really was the hack literary historians say he was, perhaps with the Bard, too. Go see it and judge for yourself.

SUN, APRIL 10

NAKED BROOKLYN: Watson
Adventure Scavenger Hunts pursues nudes at the Brooklyn Museum. Learn about places that have been important throughout history. \$20 includes museum admission, 2 p.m. to 4:30 p.m. Call (718) 638-8232 for reservations and for meeting location. (212) 726-1520.

BCEC: FREE For the Performing Arts concludes its L'Chaim Series with Eleanore Rosenthal's "Song in the Key of Yiddish." \$12. 8 p.m. Walt Whitman Theater, 100 Atlantic Ave., one block from the intersection of Flatbush and Nostrand avenues. (718) 951-4500.

Where to GO...

Continued from page 9...

SAT, APRIL 9

OUTDOORS AND TOURS

GREEN-WOOD CEMETERY: Local flora and fauna and its inhabitants, 10 a.m. to 1 p.m. Saturday, April 9. \$12. 259th Street and Prospect Park West, Brooklyn Heights. (718) 522-1205 (24-hour fax).

NORTHERN EXPOSURE: Brooklyn Public Library hosts a walking tour of Prospect Park and Prospect Park West. \$10. Mon.-Thurs. 11:30 a.m.-1:30 p.m.; Fri. 11:30 a.m.-1 p.m.; Sunday 2:30 p.m.-10:30p.m.

SOUTHERN EXPOSURE: Brooklyn Public Library presents a walking tour of Slope South. \$11, 99 members, \$8 non-members. Sat. 11 a.m.-4 p.m. Meet at southeast corner of Prospect Park West and Third Street. (718) 788-2500.

PERFORMANCE

BAM: Brooklyn Academy of Music presents The National Ballet of Canada's "Coppelia." The work loosely based on "The Pied Piper of Hamelin" is \$60, \$50, \$40, \$30, \$20, \$10. Howard Gilman Opera House. (718) 636-4100.

BARGEMUSIC: All-Metropolitan program. \$35, 7:30 p.m. Fulton Library Learning Center. (718) 624-2083.

MUSIC: National Children's Theater presents "Anything Goes." \$15, \$12 seniors and children 8-12, \$10 children under 3. 1 p.m. Saturday, April 9. (718) 783-3173.

DANCE: Thread Dance Theater second annual "Brooklyn Dance

children 5 and under, 3 p.m. 190 Underhill Avenue (718) 783-1348.

BROOKLYN MUSEUM: Stories and Art presents Dutch Stories. \$6, \$3 seniors and children, free to children under 12. 4 p.m. 200 Eastern Parkway. (718) 638-5000.

ST. ANN'S WAREHOUSE: The "Doctor Faustus Lights the Lights," from Gertrude Stein's "Doctor Faustus Lights the Lights," \$12. 259th Street and Prospect Park West, Brooklyn Heights. (718) 524-8771.

WILLIAMSBURG ART CENTER: A free discussion on an interpretation of Shakespeare's drama into Japanese. \$10. Sat. 1 p.m. Williamsburg Art Center. (718) 482-5732.

CBBC: Brooklyn Center for the Book presents "Bookends." \$10. Meet the authors of "Noah's Ark" and "The Little Prince." (718) 907-3457.

JUDGE PLAYERS: Sam Simon and Jude Law present the musical, "Baby," a story of love and loss. \$35, \$30, \$20, \$15, \$10, \$5. 8 p.m. Saturday, April 9. (718) 783-3173.

CHILDREN

CIRCUS: UniverseSoul Circus performs. Call for ticket info.

SALE: Brooklyn Flea Market. 10 a.m.-4 p.m. 1625 11th Ave. (718) 499-4173.

SENIOR MEETING: AARP Ovington Branch presents a meeting for seniors age 50 and older welcome. 1 p.m. Bay Ridge Center for the Arts, 100 3rd Street, 53rd Street and 3rd Avenue. (718) 748-0550.

ACTION: At Our Saviour's Lutheran Church. \$3. 1 p.m. 414



children 5 and under, 3 p.m. 190 Underhill Avenue (718) 783-1348.

BROOKLYN MUSEUM: Stories and Art presents Dutch Stories. \$6, \$3 seniors and children, free to children under 12. 4 p.m. 200 Eastern Parkway. (718) 638-5000.

OTHER

FLEA MARKET: St. Ann's Warehouse. 10 a.m. to 4 p.m. 939 St. Ann's St. (718) 833-7700.

SALE: Brooklyn Flea Market. 10 a.m.-4 p.m. 1625 11th Ave. (718) 499-4173.

PUPPETWORKS: Puppetworks presents "The World in 80 Days," \$8, \$7 children 12 and under, \$6. 2 p.m. Saturday, April 9. (718) 388-3391.

IMPACT THEATER: presents "The Penniless Fry Cook," a spin on the classic tale of Rumpelstiltskin. \$10 adults, \$7 children 12 and under, free for

children 5 and under, 3 p.m. 190 Underhill Avenue (718) 783-1348.

BROOKLYN MUSEUM: Stories and Art presents Dutch Stories. \$6, \$3 seniors and children, free to children under 12. 4 p.m. 200 Eastern Parkway. (718) 638-5000.

OTHER

FLEA MARKET: St. Ann's Warehouse. 10 a.m. to 4 p.m. 939 St. Ann's St. (718) 833-7700.

SALE: Brooklyn Flea Market. 10 a.m.-4 p.m. 1625 11th Ave. (718) 499-4173.

SENIOR MEETING: AARP Ovington Branch presents a meeting for seniors age 50 and older welcome. 1 p.m. Bay Ridge Center for the Arts, 100 3rd Street, 53rd Street and 3rd Avenue. (718) 748-0550.

BRICK THEATER: presents "Utopia Parkway," a feminist play about the women of the Bronx. \$15, \$8 seniors and children 12 and under, 8 p.m. 294 Ave. U. (718) 748-0550.

ACTION: At Our Saviour's

Lutheran Church. \$3. 1 p.m. 414

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Opening day

Canarsie native's 'Willie Mays' on new indie label, vies for airplay

By Lisa J. Curtis
GO Brooklyn Editor

A proud defender of the underground music scene, Adam Stengel has recently donned the hat of record label executive in the hopes of getting his own work and that of other musicians out into the pop music marketplace with his new label, *67 Records*.

On a scene still dominated by corporate giants, Stengel, 37, feels there's strength in numbers, so the Brooklyn-native guitarist has harnessed the power of additional musicians to form a cooperative to market and distribute their respective CDs.

"Our hope is to reach out to all talented artists of all genres, to reach larger numbers of people than they could do themselves," he says. "Independent artists don't have the marketing muscle of major labels, but if we bind together, we can do it on a grassroots level."

"We're getting the word out that this label cares about music. Instead of the label paying parity royalties to artists, the artists will pay 67 Records a royalty for some administrative and advertising costs. I don't know anyone else who's ever done it." While it may appeal to people who love music that is honest and has integrity, And we want to appeal to artists who, not for lack of talent, can't seem to get their music in front of an audience.

Although he hopes that new subscriber-based satellite radio stations might make a difference, Stengel feels his new label will be a vital tool to help diversify the "American Idol" era of digital music.

"For a lot of women making CDs like [Stengel's] releases, 'The Last Day of Summer,' it's unlikely to be heard because of the homogenization of the record industry," says Stengel.

"It's nearly impossible for indie artists to be heard or seen, and the people that are missing out are the general public, and it's a shame."

"The labels only looking to sell stars. In 2005, if Bruce Springsteen sent a demo to a label, he probably wouldn't get signed," he says. "It's a different business. They're selling stars and personalities. Bruce or Billy Joel or Bob Dylan in the '70s were anything but stars. They weren't photogenic people, and it took them years to develop their craft. Corporate record labels don't develop artists like this anymore. They are simply fulfilling a need for instant gratification if you don't sell millions of records immediately, you're left behind."

Stengel's "The Last Day of Summer" CD is in the tradition of the aforementioned greats, as well as Paul Simon, Tom Cochrane, "Lyle" a High-Lover and Steve Earle, Lyle Lovett and Steve Earle.

Stengel says that what he enjoys most in a song is the story related by the lyrics. "Then it's interesting to me," says Stengel. "I strive for catchy, infectious, memorable piano lines and lyrics. I want [my songs] to be pop music, not in a Britney Spears way, but like Buddy Holly. The Beatles or U2, popular artists that are recognizable on a wide scale. You do better than one person to like your work, but that being said, I'm less concerned with sales than my desire for the music to touch people."

Finally, in this underscored, Stengel says that one of his favorite lines in his new CD is "I was bound to let her down, it was the one thing I was sure of" from his song "Chrissy." It's an example of the self-deprecating observational humor that listeners can immediately identify, or at the very least, enjoy the inherent humor in. Similarly, most listeners can identify with the time they waited by the phone or allowed themselves to be manipulated by a line in Stengel's "Chrissy." Conversely, the joyful abandon of "Chrissy" just is contagious.

Although he was born in Canarsie and an image of the Brooklyn Bridge spans his D.C. notes, the liner notes include images of and words describing wide-open country



Single to first: The single from Adam Stengel's new album "The Last Day of Summer," "Willie Mays," is out just in time for peanuts and Crackers Jax.

roads, as if Stengel was spreading his arms to embrace all of America, just like his fans. Even the inspiration of his song "Willie Mays" was a center-fielder for both the San Francisco and New York City teams before returning to a New York Mets.

This month, on the eve of opening day, that song won the

MUSIC

"The Last Day of Summer" by Adam Stengel (67 Records), www.67records.com and www.67records.com. For more information, visit www.67records.com.

grand prize in the eighth annual Cooch Music Amateur Songwriting Contest, run by an indie label and publishing company. According to Cooch Music President Joseph Cuccia, Stengel beat out 2,000 contestants to win the prize, which includes a chance to "swing the bat" so to speak. Our team got together and determined that "Willie Mays" is up-tempo, and it is an uplifting and compelling story about a true hero. Hopefully, it will translate into commercial appeal."

"We felt that with the anticipation for the new baseball season, this song's a natural. For some people, opening day is like a national holiday. We want to be a part of that excitement," he says. "With 'The Last Day of Summer,' Stengel hopes that 67 Records will be able to release at least one or two more albums this year."

"This year, we're releasing a couple of albums, one of which we're still building," he said.

"But the more the merrier. I don't care if it's 10,000. If we all like it, we'll put it out."

Adam Stengel's songs are mostly acoustic, with guitars and the wife of the industry, his wife, in the industry," says Cuccia, who compared "Willie Mays" to songs by Dylan and Neil Young. "You will

see him sing his songs on the radio. Not just, there is something wrong with the music industry today."

Stengel's label released "Willie Mays" on Monday to over 500 radio stations, hoping to capitalize on opening day fever.

"It's very, very difficult to get played on the radio whether you're an independent or major label artist," says Stengel. "We figured, 'Well, let's do a change, 'swing the bat,' so to speak. Our team got together and determined that 'Willie Mays' is up-tempo, and it is an uplifting and compelling story about a true hero. Hopefully, it will translate into commercial appeal."

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Apri 10: "Moms of Folk," April 12: "Dark Funky" featuring the Cold Hands Collective, 9:30 pm, FREE; April 14: "Dance Party" featuring the Cold Hands Collective, 9:30 pm, FREE; April 16: "Rockin' Roots," April 18: "Avila Cuadradito Quattro," 8 pm, \$10 food/drink minimum.

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It might be a Ratner project if...

LETTERS

'L Word' is not a circus

To the editor:

When Bruce Ratner builds something, three elephants are allowed to stand under it to see whether it is a mall in Queens or a multi-use mega tower in lower Manhattan, or a birdhouse for his family. These are:

1. Ratner always pitches the idea on the grounds that jobs, housing and enlightenment will flourish in the blighted ground that once was plagued, polluted, wasted, and doomed.

2. Frank Gehry.

3. A massive investment of public funds coupled with private speculation. The entire financial edifice always comes as skyscrapers as standing on a pile of glossy, fashion magazines. In fact, you always see the same patients running away before the tottering mess falls on them.

Frank Gehry is the darling of architectural fashion at the moment. He seems happy to oblige and pose for the cameras. For City Ratner Companies, summers him. That done, scammers home to work on his house.

Surely, however, Mr. Gehry must pause at the aesthetics that Ratner finally built. He is a genius, an architectural genius approved the new mall at Flatbush and Atlantic? Has good old Frank seen that?

It is amazing that anyone could have the original Atlantic Center, which Mr. Ratner's free admission was a disaster "before its time."

Now I suppose it would be a much more effective disaster. How could he and why would he create this new com-

plex? It is an homage to mall design suitable to a destitute west Texas oil town.

Bruce Ratner doesn't even have a front door! It is dark inside, gloomy, and reeks of cooking grease from McDonald's. The brick outside seems chosen to appear permanently melted.

Is this some postmodern ironic statement of anti-hierarchical whimsy, or did Ratner just Xerox the blueprints from the mall he never finished in Miami?

All of that would be commonplace bad judgment if the scale and frequency of Ratner's disasters were not so overwhelming. Will he leave us alone?

Why is this man encouraged by his Republican chums and politicians like various mayors and the governor to keep doing this to our city? FCRC has a dubious record at best, and the people there claim they are going to build no one at City Hall or in Albany minding the vault?

Why do they keep giving him massive tax breaks and lots-interested loans on the part of the city which are not even used to finance construction? Liberty! jeans to refund after 9-11? Why does Ratner insist on these disproportionate subsidies?

In Brooklyn he proposes to do the same for the Bronx, but by then he can start fleecing Manhattan again. What about him or his project merits that? Why don't we offer that to all developers in the borough?

Because, friends, we can't

afford it, and the other developers don't have Bruce's pull.

Has Ratner contracted for a job he doesn't know how to again because he delivered?

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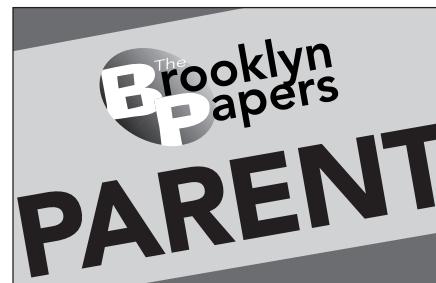
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Cyberbullies

Parent-to-Parent



By Betsy Flager

ment to school officials and parents.

• For parents: "Let's start talking about it," he says. "The problem is not going to go away." Listen to your kids without jumping into automaton fix-mode. In the early stages, try to help your child

build up skills to use to escape from being a target. Supervise cell phone and Internet usage. • For schools: Anti-bullying policies to include digital bullying. Educate teachers and students about the seriousness of the problem.

For more information, go to www.bulldash.com to order free cyberbully prevention tools, and visit www.bullying.org.

Can you help?

"My son, almost 4, has been going to bed for several months. Then in the morning he complains he's tired, and it's a constant battle to get him ready for school. He goes to sleep at 8:30 p.m., I start the process at 7:30 p.m. He's no longer interested in taking naps," — a mother who can't figure out what's wrong.

If you have tips or a question, call our toll-free hotline at (800) 872-1092 or e-mail at p2tips@att.net.

• For parents: "Let's start talking about it," he says. "The problem is not going to go away." Listen to your kids without jumping into automaton fix-mode. In the early stages, try to help your child

build up skills to use to escape from being a target. Supervise cell phone and Internet usage. • For schools: Anti-bullying policies to include digital bullying. Educate teachers and students about the seriousness of the problem.

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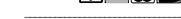
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All BPL branches now have high-tech kiosks

By Jotham Sederstrom
The Brooklyn Papers

executive director of the Brooklyn Public Library. "It has allowed our staff to spend more time helping library users and has resulted in real cost savings."

Called the Patron Access Management Service, and installed by Xerox Corporation, the technology, said Cooper, will help alleviate the duties of employees, who until now spent much of their workdays reserving some 1,000 computers for patrons each day. Additionally, she said, workers wasted time giving out roughly 9 million pages of computer and copier printing each year.

"It wasn't a good use of time for somebody with a master's degree," said Cooper.

Now each patron will be given a keycard, called an "Access Brooklyn Card," that they can slide into terminals to access the library's book collections. Besides

that, money can be added to the card, which can then be used to pay for copies or even to make a small purchase, of course. And each card has a PIN number, so losing it won't mean losing money. Already, said Cooper, more than 320,000 cards, each with an opening value of 45 cents, have been issued.

While first sparked as a pilot program at the Brooklyn Public Library at Army Plaza, and seven other branches, the system is now available at all 58 branches. When they open later this year and next year, four others, including branches in Bedford-Stuyvesant and Mill Basin, will also carry the technology.

The Brooklyn Public Library is no stranger to technology, said Cooper. Last year, the system received an Excellence in Technology Award for its already considerable computer system.

City eyeing Red Hook to store health records

By Jess Wisloski
The Brooklyn Papers

Use committee meeting. Beverly McDonald, a spokeswoman representing the Health Department's assistant commissioner of operations, Jennifer Red Hook, was chosen because of the agency's desire to have building-out potential and use of a site that was accessible by car, rail, and "potentially water" as well as having high-load capacity elevators.

Community Board 6 learned this month to ask not what the city could do for them, but what they could do for the city — namely, free up some water-front property for a new records storage facility.

The Department of Health and Mental Hygiene has an environmental impact statement for a 50,000-square-foot warehouse in Red Hook. It was the first time in years that the Citywide Statement of Needs posed a request of the district, which currently houses all the records filed all over the five boroughs.

The Health Department asked the board to consider their proposal for a new centralized records management and archival center for the department, which currently houses all the records filed all over the five boroughs.

Calling the current decentralized filing system "inefficient," the department's needs statement said problems are compounded by legal requirements to store records for 20 years or more beyond the date of their service.

"They took their time going through," said Gordon, who added that Springsteen inquired about one piece in particular, a mummified tar and chicken feathers.

"We explained that the chickens were from a long time ago, and he sort of had a chuckle over that — that no one chicken had been in the mummification process for 20 years or more beyond the date of their service."

A publicist for Springsteen did not return calls seeking comment by press time.

The exhibit, which runs until June 5, features more than 70 paintings and 50 works of poetry. Covering two floors, the show spans from Basquiat between 1980 and 1988, when he died of a drug overdose at the age of 27.

Monroe died of a drug overdose in 1962.

The exhibit, which runs until June 5, features more than 70 paintings and 50 works of poetry. Covering two floors, the show spans from Basquiat between 1980 and 1988, when he died of a drug overdose at the age of 27.

"It's really for storing anything you could imagine," said McDonald, who said records were scattered about the city.

"There are 14 offices and in Lower Manhattan there is a lot of space," she said.

Although the transfer of files in and of itself would be time-consuming, she said it could provide 10 to 15 new full-time city jobs for records maintenance that could be hired locally.

"When we offer the public city jobs, they are created and hired out by the city," she said.

Both members suggest several sites, including the Bush Terminal and Sunset Park, which is in CR7.

"We're going to take a look at the suggestions," said McDonald, who said she was encouraged by the community's interest.

BOSS...

Continued from page 1

paintings, where a landscape by Albert Bierstadt caught his gaze. Springsteen strolled into the museum exhibit and stayed for two hours.

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"We're going to take a look at the suggestions," said McDonald, who said she was encouraged by the community's interest.

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